

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in New York City, July 15, 1949.

The first meeting of the Commission of Fine Arts during the fiscal year 1950 was held in New York City on Friday, July 15, 1949. It was a special meeting to consider and advise as to designs submitted by the American Battle Monuments Commission for World War II Memorials. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Lawrie,
Mr. Reinhard.

The meeting was called to order by the Chairman at the studio of Miss Malvina Hoffman, 157 East 35th Street, at 10:00 a.m. The following named were present, in addition to the members of the Commission:

- Items 1-2-3-4-5 Mr. John F. Harbeson, Consulting Architect,
 American Battle Monuments Commission
- Item 1 Mr. William A. Delano, Architect of the Chapel and
 Memorial at Epinal, France.
- Item 1 Miss Hoffman, Sculptress for the Epinal Chapel
 and Memorial
- Item 2 Mr. Eric Gugler of Gugler, Kimball & Husted, Architects,
 of the Chapel and Memorial at Anzio, Italy.
- Items 3 & 4. Mr. William Platt, of William & Geoffrey Platt, Architects,
 for additions to the Chapel and Memorial at Suresnes,
 near Paris, France.
- Item 4. Mr. Louis Islin, one of the two sculptors for Chapel
 and Memorial at Suresnes.

1. AMERICAN MILITARY CEMETERY (WORLD WAR II) at EPINAL, FRANCE: Miss Hoffman presented her first stage, 1/4 full size, work for the Chapel and Memorial at Epinal, consisting of:

- a. Two bas-relief for the south facade,
- b. Eagle for the attic story, south

The Commission reviewed these sculptures, and, upon the recommendation of

HELD AT THE CITY OF NEW YORK, JULY 15, 1943.

The first meeting of the Board of Directors of the American Battle Monuments Commission for the year 1943 was held at New York City on Friday, July 15, 1943. It was a special meeting to consider and advise as to certain matters of the American Battle Monuments Commission for the year 1943.

Following members were present:

Mr. [Name], Chairman,
Mr. [Name],
Mr. [Name],
Mr. [Name],
Mr. [Name],
Mr. [Name].

The meeting was called to order by the Chairman at the hour of

Two Minutes Past One, P.M., July 15, 1943. The following

names were present, in addition to the members of the Commission:

Item 1-2-3-4-5 Mr. John A. [Name], Secretary, American Battle Monuments Commission

Item 1 Mr. William A. [Name], Assistant Secretary, American Battle Monuments Commission

Item 1 Mrs. [Name], Secretary for the Board of Directors, American Battle Monuments Commission

Item 2 Mr. [Name], Chief of Staff, American Battle Monuments Commission

Item 3 & 4 Mr. William [Name], of [Name], Secretary, American Battle Monuments Commission

Item 4 Mr. [Name], Secretary for the Board of Directors, American Battle Monuments Commission

1. [Name], Secretary, American Battle Monuments Commission

Norman presented her first story, 'The Girl and the Soldier', and the Board of Directors

at [Name], consisting of:

a. Two [Name] for the [Name] [Name]

b. [Name] for the [Name] [Name]

The Commission reviewed these [Name] and, upon the recommendation of

the sculptor member, Mr. Lawrie, approved them at their present state of development.

Mr. Harbeson advised Miss Hoffman that she will be authorized to go forward with her work in the final stage.

The members of the Commission complimented the sculptress on her work.

The attention of the Commission was called to the proposed incised inscriptions in stone on the frieze and on the attic of the south facade. These were approved both as to wording, character of lettering, and scale.

It was indicated that two additional inscriptions, to be descriptive of the campaign near Epinal, would be designed and submitted for approval. These will be placed on the north facade of the building.

2/ AMERICAN MILITARY CEMETERY (WORLD WAR II) at ANZIO, ITALY: The Commission met Messrs. Eric Gugler, Architect, of Gugler, Kimball & Husted, and Mr. Paul Manship, sculptor, at Mr. Gugler's office and inspected models for (a) two high reliefs (scale 1" = 1') on the east facade, and (b) two male figures on a pedestal, all for the Chapel and Memorial at Anzio. The two reliefs are proposed to be carved in travertine, the same material in which it is proposed to construct the building. The two figures (about 7 feet high) are proposed to be in bronze upon a dark colored travertine pedestal.

The Commission were pleased with the two reliefs at the scale (1" = 1') shown. They raised the question of having this sculpture carried out in travertine; they were assured by the sculptor that it would be satisfactory. The two reliefs will be studied at a larger scale with the idea of carrying them out in this particular material.

The Commission noted that the architect proposes to have these reliefs carved in a large block of stone, the surface of which, when the carving is

the sculptor member, Mr. Jastrow, approved them at their present stage of development.

Mr. Harbeson advised Miss Hoffman that she will be encouraged to go forward with her work in the final stage.

The members of the Commission complimented the sculptor on her work.

The attention of the Commission was called to the proposed design

inscriptions in stone on the frieze and on the sides of the four facades. These

were approved both as to writing, character of lettering, and style.

It was suggested that two additional inscriptions, to be descriptive of

the campaign near Hyman, would be designed and submitted for approval. These

will be placed on the north facade of the building.

2. ARCHITECTURAL DETAILS (FLOOR PLAN, ELEVATIONS, ETC.): The

Commission met Messrs. Eric Ogden, Architect, of Chicago, and Mr. J. H. Foster,

and Mr. Paul Manship, sculptor, at Mr. Ogden's office and inspected models

for (a) two high reliefs (scale 1" = 1') on the east facade, and (b) two male

figures on a pedestal, all for the chapel and memorial at Anzio. The two

reliefs are proposed to be carved in travertine, the same material in which it is

proposed to construct the building. The two figures (about 7 feet high) are

proposed to be in bronze upon a dark colored travertine pedestal.

The Commission were pleased with the two reliefs at the scale (1" = 1')

shown. They raised the question of having the sculpture carried out in

travertine; they were assured by the sculptor that it would be satisfactory. The

two reliefs will be studied at a larger scale with the idea of carrying them

out in this particular material.

The Commission noted that the architect proposed to have these reliefs

carved in a large block of stone, the surface of which, when the carving is

completed, would project from the building line about one foot. The Commission believe that this projection may prove to be unfortunate and they therefore reserved judgment with respect to this element in the design.

The Commission were pleased with the two figures proposed to be in bronze 7 feet high, on a dark colored travertine block; the figures were approved at this stage in their development. This element in the design will be located in the center of the court between the two wings of the building. The figures show two service men (one Army, one Navy), nude above the waists, arm in arm marching. It was suggested that there be no breaks in the monolithic travertine stone block or pedestal, the height of which must be carefully determined. There will be an incised inscription on the pedestal; this has yet to be agreed upon and designed. It was suggested that the bronze figures might be gilded, matte gold finish.

3. AMERICAN MILITARY CEMETERY (WORLD WARS I and II) at Suresnes, near Paris, France: The Commission met with Mr. William Platt at his office, and reviewed again the plans for the addition of two wings on the World War I Chapel and Memorial at Suresnes designed by his father, the late Charles A. Platt, in order better to visualize the proposed two memorials wings, one for World War I and the other for World War II, together with the proposed location of two figures on the end walls of each wing.

Then the Commission went to the studio of John Gregory, commissioned to design a figure in white marble (female) for the World War I wing. Mr. Gregory was absent; he is in Europe.

The Commission liked the spirit and the weight of the first small sketch which Mr. Gregory made and which had been submitted to the Commission earlier. The sculptor did not develop this sketch to a larger size; if he did, the Commission did not see it. Instead, the sculptor designed a different figure,

„nach" gewollt in 3. Person Plural, also: „er hat es gewollt".

which the Commission believe is not indicative of Mr. Gregory's best work. The earlier figure, which the Commission liked, had vigor, the weight was good, and the head was good in both mass and in pose. The dress on the first small sketch was not stereotype and consequently may have a greater appeal than the more simple robe on this recent submission.

The Commission wish it understood that they do not dictate details to the sculptor; they feel, however, that Mr. Gregory would not himself be satisfied with the figure he developed recently when it is enlarged; they hope, therefore, that he may try a new one more in the spirit of his first sketch, which the Commission liked.

4. THE COMMISSION THEN WENT TO THE STUDIO OF Mr. Louis Iselin, commissioned to design a figure in white marble (female) for the World War II wing of the Chapel and Memorial at Suresnes.

On the recommendation of Mr. Lawrie, the Commission approved the figure at 1/3 full size, subject to a restudy of the drapery on the left side (facing the figure). The Commission were of the opinion that the drapery on the opposite side was more restful and in greater repose; that on the left seemed a little forced and possibly too rigid. The Commission felt that an expression of more verticality in the lines of this portion of the robe might give the lower part of the figure greater repose and would express a greater feeling of dignity. All this may be done as the figure is studied at a larger scale.

The Commission complimented the sculptor upon the nobility, the simple yet expressive dignity, and the fine memorial character of the upper part of the figure at this stage in the development.

5. LANDSCAPE ARCHITECT FOR THE AMERICAN MILITARY CEMETERY at HAMM: Mr. Alfred Geiffert was approved as the Landscape Architect for the American Military

Cemetery (World War II) at Hamm, in Luxembourg---Voorhees, Walker, Foley & Smith, Architects.

6. The name of Charles Downing Lay was suggested as competent for one of the cemetery projects in which the services of a landscape architect are required.

7. The Chairman announced that the Secretary had prepared a 21-page mimeographed document entitled "Forty Years of Achievement," proposed to be released in printed form with illustrations. ~~THE~~ It commemorates the Fortieth Anniversary of the Establishment of the National Commission of Fine Arts on May 17, 1950.

The Commission took no action. A copy of the document is attached to these Minutes so that the members of the Commission may review it, making suggestions if desirable, and take appropriate action concerning it at their next meeting.

The Commission adjourned at 2:00 p.m.

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$ (Probability of getting two heads)

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* 0061 * RE YES NO CHG END

ALLEN GRIFFIN

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145 East 32 Street
New York 16, N.Y.
July 20, 1949

Brig. Gen. Thomas North, U.S.A.
Secretary,
American Battle Monuments Commission
1712 G Street, Washington, D.C.

Dear General North:

I am sending you herewith 2 copies of the Minutes of the Meeting of the Commission of Fine Arts, held in New York on July 15, 1949. Instead of sending you a separate communication outlining the approvals of the Commission with respect to the items in which the American Battle Monuments Commission are interested, I am sending you the complete Minutes inasmuch as all but one item (No. 7) concerns matters related to the American Battle Monuments Commission.

At the same time I am sending copies of these Minutes to the members of the Commission of Fine Arts, requesting any corrections or revisions but, in the meantime, I thought you would like to notify Miss Hoffman, Mr. Manship, and Mr. Issin that the Commission approved their work at this stage in the development subject, in some instances, to further study of certain of the details which can be done in conjunction with the development of their studies at a larger scale.

The Commission of course, wish to inspect the work of the Sculptors at the next stage.

The extra copy of the Minutes is enclosed so that you may send it to Mr. Harbeson.

Sincerely yours,

Gilmore D. Clarke,

Chairman

FORTY YEARS OF ACHIEVEMENT

Commemorating the Fortieth Anniversary of the Establishment
of the National Commission of Fine Arts

On May 17, 1950, the National Commission of Fine Arts will observe the fortieth anniversary of its establishment by an Act of Congress, approved May 17, 1910. The Commission's achievements during the past forty years, as recorded in the published Reports, have had to do largely with the development of the City of Washington, the National Capital. It is appropriate that the fortieth anniversary of the establishment of the Commission takes place during this year, the Sesquicentennial of the Establishment of the Seat of the Federal Government in the District of Columbia.

The Commission have carried forward the work begun under the leadership of Washington, Jefferson and L'Enfant, who laid the groundwork for beginning the development of the National Capital, as exemplified in the L'Enfant Plan of 1791; the design of James Hoban for the President's House, in 1792; and the design of Dr. William Thornton for the United States Capitol, in 1793.

The roster of the membership of the National Commission of Fine Arts shows that the members have been chosen from the leaders in the Fine Arts of their respective professions--architects and landscape architects, sculptors, and painters, and lay members distinguished for their interest in the Fine Arts. During the past forty years, 50 members have served on the Commission--their names and dates of their service are given at the conclusion of this article.

A review of the record of the past indicates that several groups acted informally as well as Commissions, upon matters related to art in the Capital. In the early days of the Republic, President Washington called a committee consisting of James Hoban and Stephen Hallet, architects, Colin Williamson and Carstairs, builders,

and Dr. William Thornton, to meet in Philadelphia for a conference concerning questions relating to the design for the United States Capitol. In the spring of 1825, during the administration of President John Quincy Adams, a "commission" consisting of Dr. William Thornton, Charles Bulfinch, Architect of the Capitol, C. B. King, portrait painter, and Col. George Bomford, United States Army, assembled in the "Unfinished" East Room of the White House to determine upon a design for the tympanum of the central east entrance to the Capitol. In 1836, during the administration of President Jackson, a committee was appointed to advise concerning the four historical paintings (in addition to those by Trumbull) in the Rotunda of the Capitol. In 1859, Congress authorized the President to appoint a commission of distinguished artists to advise on questions of sculpture and painting for the interior of the Capitol Building. President Buchanan appointed Henry Kirke Brown, sculptor, and James R. Lambdin and John F. Kennett, painters. This Commission, clothed with the veto power, was organized June 1, 1859; they submitted their report February 22, 1860. A conflict between this Commission and the Congress resulted in an act terminating its existence.

The Senate Park Commission of 1901, the appointment of which was authorized by a resolution of the United States Senate, was made up of artists who had taken a leading part in the Chicago World's Fair of 1893: Daniel H. Burnham and Charles F. McKim, architects; Frederick Law Olmsted, landscape architect; and Augustus Saint-Gaudens. Charles Moore, then Secretary to Senator James McMillan, became Secretary of the Commission. Mr. Moore was later, in 1910, appointed a member of the Commission of Fine Arts, on which he served as a member for 30 years and as chairman for 22.

The Chicago Fair, better known as the World's Columbian Exposition, caused a renewed interest in the Fine Arts throughout the country and Washington was the first city to profit by that awakening. The Senate Park Commission succeeded in rescuing the L'Enfant Plan from oblivion and in a report subsequently published (Senate Document No. 166, 57th Congress) outlined plans for public buildings, parks, and other improvements. However, there was no existing official body to urge upon Congress the carrying out of these plans nor one to supervise the projects. On January 19, 1909 President Theodore Roosevelt appointed by Executive Order a "Council of Fine Arts" consisting of thirty artists; after holding one meeting (to decide on the location of the Lincoln Memorial, February 10, 1909) Congress expressed disapproval of the Council and President Taft abolished it by Executive Order on March 21, 1909, 17 days after he had taken office.

There was, however, public feeling in favor of the establishment of a Commission of Fine Arts among leaders of the American Institute of Architects, the American Federation of Arts, and the "Committee of One Hundred", which was composed of residents of Washington interested in the orderly development of the National Capital.

President Taft, mindful of the attitude of Congress in the matter, though himself an ardent supporter of the movement, consulted with Representatives Samuel W. McCall, Chairman of the House Committee on the Library, a skilled parliamentarian, who on February 9, 1910, was successful in securing the adoption by the House of Representatives of a model bill for the creation of a small, permanent Commission of Fine Arts. The measure was supported by Representative Cooper of Wisconsin and by Representative Slayden, of Louisiana, in well considered speeches. The main

opposition came from Representative James R. Mann, of Illinois, who stated "a future place could not be hot enough to properly singe the men responsible for cutting the Department of Agriculture in two parts and setting it ten feet below grade, "at the behest of the Burnham sky-line Commission." Later Mr. Mann became a strong and effective supporter of the Commission of Fine Arts. Mr. Cannon took no part in the debate, strangely enough, since he had always objected to placing the Lincoln Memorial on the Potomac Park site, where, he said, it would shake itself down "in loneliness and ague."

In the United States Senate the Bill was sponsored by the Honorable Elihu Root. He had taken an active part in supporting the Plans of the Senate (known also as the McMillan) Park Commission of 1901, and had been the creator of the General Staff of the Army in 1903. He now saw the need of a permanent Commission of Fine Arts.

Senator Root, known as the "Elder Statesman" in his later years well recalled the proceedings in the Senate, though with some lapse of detail, since he overlooked the fact that the Bill had originated in the House of Representatives, while emphasizing that he secured the favor of Congress to the measure by making the Commission of Fine Arts an advisory body. Mr. Root related the story in a letter addressed to the National Commission of Fine Arts on the occasion of their 25th Anniversary Meeting held in New York City, May 23, 1935, as follows:

"Sometimes about the early spring of 1910 some Senator had introduced in the Senate a resolution providing for the purchase by the Government of a number of paintings that nobody wanted to buy and under the rule the resolution was referred to the Committee on the Library. The responsibility for protecting the Government against a waste of money was thus thrown upon the Committee.

"A little discussion developed the fact that all the members of the Committee had an uncomfortable feeling that the pictures were probably worthless and no such purchase ought to be made but that no member of the Committee felt any such confidence in his own knowledge and judgment about such things as to feel like making a report to the Senate based on his opinion, and maintaining that opinion on the floor. We all felt that the Committee ought to have some way of getting an expert opinion to guide it in making its report.

"In the discussion we recalled Theodore Roosevelt's appointment of a Fine Arts Council, which fell to the ground because it had no legal standing, and we recalled also the advantage received from the report of park development of the informal commission selected by the McMillan Committee, and we finally determined to ask Congress to provide for the appointment of a fine arts commission which would meet that need that our Committee was then experiencing and a similar need which was liable to occur in a multitude of cases under which Government officers had to pass on questions of art without being really competent to perform such a duty. * * * I drafted a very brief statute * * * and a little informal explanation of the need which the Committee felt for expert assistance in the performing of its duties carried the bill through.

"And so, without creation of any power of legal compulsion, there was brought to the service of the Government the authority of competent opinion upon questions of art arising in the course of administration, and widespread and habitual deference to such an opinion has saved the Government and the community from God knows how many atrocities."

From the time of establishment, the Commission have been consulted about the detailed development of the Plan of Washington, as well about many works of art *for* which the Government makes appropriations. This includes also works of art which our Government, as a result of Congressional enactment, presents to the Governments and to peoples of other countries to express our friendship and good will, or erect for the use of our diplomatic corps abroad, or to perpetuate the memory of our soldiers' valor. Examples are the statue of Leif Ericsson in Iceland, the statue of Henry Clay in Venezuela, the American Embassy Building in Paris, and the World War Chapels and Memorials in Europe.

The first project that came before the Commission of Fine Arts in 1910 was the Lincoln Memorial. During a period of twelve years this important project had the continued attention of this Commission; since its dedication on May 30, 1922, it has been recognized as one of the great memorials of the world.

Throughout the past forty years the membership of the Commission of Fine Arts has been composed of three architects, a sculptor, a painter, a landscape architect, and a layman. Congress permits the Commission to hold meetings, including committee meetings, both within and without the District of Columbia, thus enabling the Commission to give attention to works of art in any part of the country in which the Government is interested. A meeting of the Commission is usually held in Washington once each month, where public buildings and other projects related to the development of the National Capital require attention.

The work of the Commission of Fine Arts indicates that splendid results may be achieved through the collaboration of architects, sculptors, painters, and landscape architects. The Commission exists primarily to serve the Congress and its Committees, the President, and the heads of Governmental Departments and Agencies. Only in exceptional cases is the Commission of Fine Arts called upon to advise with reference to projects submitted by individuals. The Commission always aim to maintain high standards of taste in all areas of their work.

As might be inferred from Senator Root's letter, prior to the establishment of the Commission of Fine Arts it was the practice of Congress, when legislation was enacted providing for a public building, a monument, or other work of art, to authorize the appointment of a special committee to advise concerning the specific

project. Thereupon money was appropriated to meet the expenses of a jury of award; when the project was completed, the committee disbanded, leaving Congress without an official body competent to pass upon these matters, and requiring a repetition of the procedure incident to the appointment of a new committee for procuring a new work of art or other project desired by Congress. Needless to say, it left matters in a state of confusion and without coordination of effort or a control in expenditures. It is the continued, steadfast effort on the part of the Commission of Fine Arts that has brought about an orderly procedure in matters related to the qualifications of works of art, of architecture, of landscape architecture by the Government in Washington in particular during the past forty years.

To quote Dr. Charles Moore,

"President Taft and Senator Root looked upon the Commission as the guardian of the Park Commission plans, and so Congress gradually came to regard it, mainly with approval, often as a whipping-post for some personal Congressional grievance. That the Commission's advice might be rejected would impose caution to make decisions clear, distinct and reasonable to the average mind. On the other hand, an official disregarding advice from artists on questions of art involved himself in self-justification, a dilemma always shunned by government heads, save when exasperated. That members served without pay and their appointments did not require confirmation by the Senate was effective protection against political importunity. For a quarter-century new members were selected by the President in consultation with the Commission; they were chosen for tolerance and open-mindedness as well as for professional ability."

As heretofore stated the Act of Congress creating the Commission of Fine Arts was approved by President Taft on May 17, 1910, and on June 15th he signed the commissions of the seven original members,---

Daniel H. Burnham (who was named Chairman): Chief Architect of the Columbian Exposition in Chicago in 1893, and Chairman of the Senate Park Commission of 1901.

Frederick Law Olmsted, distinguished landscape architect, designer of parks and early a leader in the field of city planning.

Thomas Hastings, distinguished architect of New York City, a member of the firm of Carrere & Hastings, which designed the Public Library in New York City as well as the Senate and House of Representatives Office Buildings in Washington.

Daniel Chester French, sculptor of the "Minute Man" at Concord, and of the statue of Abraham Lincoln in the Lincoln Memorial.

Cass Gilbert, of New York City, architect of the "Woolworth Building," at the time the tallest building in this country.

Francis D. Millet, outstanding painter of international reputation.

Charles Moore, lay member, whose appointment was a fitting recognition of the services he rendered in connection with the improvement and development of the National Capital, ever since he became Secretary to Senator McMillan in 1889.

These were the artists who began the work of the Commission of Fine Arts forty years ago; their successors, chosen from the leaders in their respective professions, have maintained the high standards of service to the Nation set by the original seven members.

The first meeting of the Commission of Fine Arts was held in Washington on July 8, 1910. The War Department furnished office room in the Lemon Building, on New York Avenue, adjacent to The Octagon, a historic building that President Washington had persuaded his friend Colonel John Tayloe to build at the close of the eighteenth century, and which had recently been acquired as the Headquarters Building of The American Institute of Architects. Congress provided in the first appropriation bill that the Officer in Charge of Public Buildings and Grounds should act as secretary and executive officer of the Commission of Fine Arts, a provision that was maintained until 1922.

As heretofore stated the first matter that came before the Commission of Fine Arts was to advise upon the location of the Lincoln Memorial. The Commission affirmed the location designated in the Senate Park Commission plans of 1901, in what was then a swamp three-fourths of a mile west of and on the axis of the

Washington Monument. It required twelve years to complete the Memorial and, although Congress created The Lincoln Memorial Commission by Act of February 9, 1911, during those years the Commission of Fine Arts was called upon to advise in detail concerning the plans for the Memorial. In 1912 Henry Bacon was appointed to prepare a design for the Lincoln Memorial "at the Potomac Park site." Speaker Cannon wanted the Memorial built elsewhere and had alternate designs prepared. It became an issue in which Mr. Millet had proposed to help upon his return to America from a trip to Rome in the interests of the American Academy in Rome. He was a passenger of the Titanic, and lost his life in the disaster of that ship, on April 15, 1912, President Taft, thereupon appointed the distinguished mural painter Edwin Howland Blashfield his successor as the painter member of the Commission. At the time the Olympic was taking Mr. Burnham to Europe. He had just completed the monumental Union Station in Washington, and expected to enjoy a brief vacation; ten weeks later Mr. Burnham suddenly died at Heidelberg, June 1, 1912.

Daniel Chester French was elected Chairman of the Commission of Fine Arts to succeed Mr. Burnham, and served in that capacity until 1915, when he resigned to give all of his time to the carving of the statue of Abraham Lincoln.

Dr. Charles Moore was thereupon elected Chairman and served in that capacity for a period of 22 years.

The submissions that have come before the Commission of Fine Arts during the past forty years have numbered into the thousands. While the Commission aim to hold a meeting once a month, there are projects that require the continuing attention of the Commission or of an authorized member. It may be a submission by the

President, a Committee of Congress, or of a Member of Congress, Heads of Departments of the Government or one of their subordinates call upon the Commission during intervals between meetings. Over the years the Commission have established a reputation for promptness, as well as giving expert advice in matters which properly come before them. During the first year 1910 there were 41 submissions to the Commission of Fine Arts; now they number several hundred each year. It should be added that during the past forty years the Secretary has maintained, pursuant to approval by the Commission of Fine Arts, a carefully bound set of Minutes and maintained an Index to which reference can be made concerning action taken with reference to a project at any meeting of the Commission during the past forty years.

Since the establishment of The National Archives fourteen years ago, correspondence pertaining to projects that have come before the Commission of Fine Arts has, in compliance with law, been placed under the custody of The Archivist of the United States, soon after such projects have been completed.

The published proceedings of the Commission of Fine Arts are found, for the most part, in Reports of the Commission, Numbers One to Fifteen. In recent years either the United States Senate or the House of Representatives, has, upon receiving a Report from the Commission made to the President and forwarded by him to Congress, authorized the printing of it with illustrations by special Resolution. There is also additional information concerning the work of the Commission in the annual Hearings before the Appropriations Committee of Congress.



It would be of interest to give a "resumé" of the several Reports of the Commission but copies of them may be found in leading libraries of the country. Thus, we shall simply call attention briefly to some of the outstanding projects described in them.

As heretofore stated, the first great project to come before the Commission of Fine Arts pertained to the location of the Lincoln Memorial. This is mentioned in the First Report of the Commission for the fiscal year 1911.

The Second Report of the Commission for the fiscal year 1912 expresses an opinion on the various locations suggested for the Memorial, but is emphatic in supporting the location (where the Lincoln Memorial now stands) in West Potomac Park, as recommended by the McMillan Park Commission of 1901. A conclusive statement by Hon. John Hay, one of Lincoln's biographers and secretaries, is quoted on page 20 of the Report:

As I understand it, the place of honor is on the main axis of the plan. Lincoln of all Americans next Washington deserves this place of honor. He was of the immortals. You must not approach too close to the immortals. His monument should stand alone, remote from the common habitations of man, apart from the business and turmoil of the city; isolated, distinguished, and serene. Of all the sites, this one, near the Potomac, is most suited to the purpose.

In the questions related to public buildings, three were contemplated at that time - one for the Department of Justice, one for the newly established Department of Commerce and Labor and one for the Department of State. Competitions were held and awards were made; it was proposed to build them on the west side of Fourteenth Street, between E Street and Constitution Avenue. However, appropriations for them were not made available. It was decided later to limit the site to two buildings, placing the Department of State on the west side of Lafayette Park. Nearly twenty years later one building, the Department of Commerce, was built on the

Fourteenth Street site, designed by York & Sawyer, architects, of New York City, who won the award for the Commerce & Labor building two decades earlier.

Among monuments and memorials that received the attention of the Commission of Fine Arts at the time were the Grant Memorial, proposed for erection at the head of the Mall, the John Paul Jones Monument, the Commodore Barry Monument, the Maine Memorial in Arlington National Cemetery, and the General Pulaski Equestrian statue on Pennsylvania Avenue at Thirteenth Street. The Commission advised also with regard to the Commodore Perry Memorial, designed by D. Duncan Seymour in the form of a great light house on Lake Erie.

The Commission gave careful consideration to the question of heights of buildings in the National Capital. It was the aim to keep them at a height of 80 or 90 feet so as to provide a uniform sky-line. That no building should overshadow the Dome of the Capitol nor the Washington Monument was a fundamental precept.

Soon the Commission was to advise in aesthetic matters pertaining to the Panama Canal. As reported in the Third Report of the Commission for the fiscal year ending June 30, 1913, page 21, "The Act of Congress approved August 24, 1912, called the Panama Canal Act, contains the following provision:

Before the completion of the canal, the Commission of Fine Arts may make report to the President of their recommendation regarding the artistic character of the structures of the canal, such report to be transmitted to Congress.

"In order to make this report, and on the urgent request of the chairman of the Isthmian Canal Commission, a committee from the Commission of Fine Arts visited the Canal Zone and made a thorough examination of sites and plans for permanent structures to be erected in connection with the canal." The report was transmitted to Congress on July 26, 1913, and printed as a Congressional Document.

During that fiscal year the Commission advised also with reference to a plan for buildings and grounds of the United States Naval Academy at Annapolis, Md.

The Fourth Report for the fiscal year ended June 30, 1914, gives detailed information on the subject of Government competitions and the selection of artists in general; the employment of a professional adviser in connection with procuring designs for Monuments, Buildings, etc.; and valuable information on the subject of Competitions, in general.

During the fiscal year 1914 the Commission advised with regard to models for the Cavalry and the Artillery Groups of the Grant Memorial, in connection with the development of Union Square at the head of the Mall. Also the Commission advised with regard to the permanent headquarters building of the American Red Cross, built at Seventeenth and E Streets, Northwest, "to commemorate the service and the sacrifice of the women of the United States, North and South, for the sick and wounded in the war," the first of several monumental buildings built by the Red Cross during succeeding years.

During the fiscal year 1915 (Fifth Report) the Commission of Fine Arts, for the first time, took part in a national Exposition, the Panama-Pacific International Exposition at San Francisco. The exhibit showed the development of the District of Columbia in accordance with recommendations made since 1901, the aim of these recommendations being "to secure for the capital city of the United States such a systematic and harmonious development as shall make each improvement contribute to the carrying out of one general plan, and thus to create a highly organized, well-articulated National Capital." The Commission was awarded Grand prize for an Architectural group exhibit, and a gold medal for illustration of city planning.

During the year the Commission advised concerning the MacDonough Memorial for Plattsburgh, New York, a sculptural group for the Peace Palace at The Hague, a monument for Guilford Court House (North Carolina), and the President Buchanan Memorial for Meridian Hill Park. The Commission also advised as to designs for the new Interior Department Building at 18th and E Streets, Northwest.

In the Report for the fiscal year ended June 30, 1916 (Sixth Report) will be found a comprehensive statement on the "Progress of the Plan of Washington." The achievements were noteworthy. During the year the planting of elm trees in the Mall was begun, a location was chosen for the Freer Gallery of Art west of the main Smithsonian Institution building. Two rows of elm trees were planted on each side of the space reserved for the Lincoln Memorial Reflecting Basin, and a preliminary landscape plan for the Lincoln Memorial was considered. The model for the statue of Abraham Lincoln in the Lincoln Memorial by Daniel Chester French was approved as were also the mural decorations by Jules Guerin.

During the year a heated controversy arose over the location of a Power Plant with high smokestacks and other disagreeable features at the head of the Washington Channel. The Commission disapproved the design. Progress was made in Rock Creek and Potomac Parkway Development, in the East Potomac Park development as a recreational park, and in Anacostia Park.

The Commission advised the Director of the Mint with regard to subsidiary silver coinage, which is subject to change of design every 25 years. "The Commission suggested that no form of art is so universal and therefore of such wide influence as is the silver coinage, and therefore no pains should be spared to make it as artistic as the talents of American artists and the capabilities of our Mint permit." After submission of designs, awards were made to Adolph A. Weinman,

sculptor of a new half-dollar and a ten cent piece; and to Herman MacNeil for the twenty-five cent piece. The Commission approved the model for the Francis Scott Key Monument for Fort McHenry Park, Baltimore.

The United States entered World War I, on April 6, 1917, and with the Allies achieved victory on November 11, 1918. Brief as the period was, it nevertheless had a great effect on the City of Washington. Many temporary war buildings were built and 80,000 persons were brought to Washington to aid in the war effort in six months' time. Thus the Seventh Report of the Commission of Fine Arts for the period from June 30, 1916, to January 1, 1918, contains a detailed account of a "Public Buildings Program for the Future." This formed the introduction to a comprehensive Report of the Public Buildings Commission, which was printed as Senate Document 155, 65th Congress, second session.

The Report also contains a detailed statement on "The Need of a Real Botanic Garden," recommending Mount Hamilton in Northeast Washington as a site for the development of 400 acres, and where now the National Arboretum is being developed. The Report also calls attention to desired improvements in the Arlington National Cemetery.

The Eighth Report of the Commission of Fine Arts covered the period from January 1, 1918, to July 1, 1919. In this Report the Commission reported in particular as to its work pertaining to medals and insignia for "The Great War." In addition to a long list of monuments that would be suitable as war memorials, there was published a "Report to Congress on War Memorials," suggesting types of war memorials. This proved to be helpful to Committees throughout the United States interested in War Memorials. The Report contains a preliminary statement regarding World War Memorials in Europe.

Also the Report contains a description of the design of the Lincoln Memorial by Henry Bacon, the architect. There is also a statement as to the progress made with regard to the Grant Memorial, the Meade Memorial, the Buchanan Memorial, the Dupont Memorial Fountain, the Titanic Memorial, the Francis Asbury Memorial, the Monument to the "Nuns of the Battlefield," the Alexander Hamilton statue, the Princeton Monument, the MacDonough Memorials, the Ericsson Memorial, the Lincoln statue in London.

The Ninth Report of the Commission of Fine Arts for the period from July 1, 1919, to June 30, 1921, contains a chapter of considerable length on "Progress in the McMillan Plan," as well as one on "The American Cemeteries in Europe." At the request of the War Department the Commission advised regarding them in detail after personal inspection of several of the great battlefields.

The Tenth Report of the Commission of Fine Arts, for the period from July 1, 1921, to December 31, 1925, contains a comprehensive chapter on "The Plan of the Federal City," and one on plans for the Arlington Memorial Bridge. One never-to-be forgotten day in the history of the City of Washington was Armistice Day, November 11, 1921, when occurred the Burial of the Unknown Soldier in Arlington National Cemetery. Representatives from many nations were present in addition to numerous officials and visitors to the City. There was chaos among the thousands who tried to reach Arlington Cemetery by 11:00 a.m. when the ceremonies were to begin, since in those days there were but two bridges in the city crossing the Potomac, the Francis Scott Key Bridge at Georgetown, and the Highway Bridge in south Washington. The Commission of Fine Arts late that day decided to recommend immediate enactment by Congress of legislation to provide for the Arlington Memorial Bridge, and Congress subsequently made adequate provision for it. The question of location was in dispute for a while, but President Harding and the

Arlington Memorial Bridge Commission soon endorsed the recommendation of the National Commission of Fine Arts to build the bridge, where it is now situated, at the site recommended by the McMillan Park Commission of 1901.

The Report reports also on plans for about thirty war memorials to be erected in Europe. The Commission gave preliminary consideration to plans for the George Washington Bicentennial Celebration to take place in the year 1932.

The Eleventh Report of the Commission for the period from January 1, 1926, to June 30, 1929, is noteworthy for the detailed report made on "The Public Buildings Program", adopted pursuant to the Public Buildings Act of 1926, in which Congress provided for the purchase of all the land south of Pennsylvania Avenue from the Treasury Department to the Capitol, an area comprising 70 acres and where eight monumental public buildings were subsequently built.

The National Capital Park and Planning Commission was established on April 30, 1926, with authority to plan and acquire an adequate system of parks, parkways and playgrounds, and to prepare and maintain a coordinated city and regional plan for the District of Columbia and environs.

The Eleventh Report also calls attention to the progress made in the American Cemeteries and Battle Monuments in Europe; to the construction of the Mount Vernon Memorial Highway; to the restoration of Wakefield, the Birthplace of George Washington in Westmoreland County, Virginia. A comprehensive report was made for the improvement of the Arlington National Cemetery. This Report contains a chapter on designs for buildings for the District of Columbia Government, such as High Schools and Grade schools, and the landscape development of the grounds, to include recreational features; bridges; the National Guard Armory; development of the Zoological Park; also the construction of a Civic Center on the four squares adjacent to John Marshall Place.

The Commission participated in the Seville (Spain) International Exposition, sending a number of plans and pictures illustrating the City of Washington as the

National Capital; subsequently the authorities decided to retain the pictures for the American Embassy in Madrid.

The Twelfth Report of the Commission of Fine Arts covered the period from July 1, 1929, to December 31, 1934. The first chapter of the Report is entitled "Washington as a National Work of Art," and the second, "The Central Composition Reaching Completion." Then follows a description of completed buildings, authorized under the Public Buildings Act of 1926, including the United States Supreme Court building. A report is made on the completion of the Folger Shakespeare Library, nearby.

The Commission reported on designs for the enlargement of the Executive Office of the President, the opening of the Arlington Memorial Bridge in 1932, and on features of the George Washington Bicentennial Celebration that year, such as the completion of the Mount Vernon Memorial Highway, and the restoration of Wakefield, George Washington's Birthplace; and as well on numerous monuments and memorials receiving the attention of the Commission during the period of the Report.

A distinct feature of the Report concerns what is known as the "Shipstead-Luce Act," under which, by Act of Congress approved May 16, 1930, the Commission of Fine Arts are given control over the design and materials for private buildings adjacent to public buildings and parks, as specified in the Act. From the beginning the Commission has had the cooperation of the Commissioners of the District of Columbia and the National Capital Park and Planning Commission in the administration of this Act. At first the Commission, on several occasions was threatened with court proceedings by individuals who wanted to build as they pleased. But gradually both builders and contractors realized that the purpose of the Act was to protect the National Capital from ill-considered designs. After

twenty years of administration of the Act there have been nearly 1,400 submissions to the Commission of Fine Arts by the Inspector of Buildings of the District of Columbia Government. The Commission adopted a series of Architectural Regulations, which were published in pamphlet form.

The Thirteenth Report of the Commission of Fine Arts covered the period from January 1, 1935, to December 31, 1939. It reports on progress made in the further development of the "Public Buildings Program of 1926" as well as on an extensive plan to provide for paintings and sculpture in Public Buildings. Designs for numerous coins, medals and insignia received the attention of the Commission during the period. Progress was made in the development of the "Municipal Center" as well as other buildings of the District of Columbia Government.

A beginning was made on a then so-called "War Department Building," at 21st Street and Virginia Avenue, Northwest; this building was recently taken over by the Department of State.

The period from 1935 to 1939, so far as the Arts are concerned, is perhaps best remembered for the tremendous program launched in the fields of painting and sculpture. The Commission of Fine Arts were called upon to advise on painting and sculpture proposed for new public buildings.

The Fourteenth Report of the Commission of Fine Arts covered the period from January 1, 1940, to June 30, 1944. The Commission advised in detail on matters pertaining to the design of the National Airport, which was opened on June 16, 1941. During the greater part of the period, the Commission were occupied with projects pertaining to World War II; the first being the Pentagon building, which was built during the early period of the War. Numerous designs for medals and insignia received the attention of the Commission during the War period.

The rapid growth of the City of Washington during the War Period made it necessary for the District of Columbia Government to adopt projects that would facilitate transportation, particularly designs for Underpasses at intersecting streets and avenues, and other highway measures. The Commission endorsed a plan for the extension of the Mall eastward by the development of East Capitol Street through widening of the street, with the individual squares embellished with monumental buildings, of which the Folger Shakespeare Library sets the standard. The War Department chose the square east of the Library for the Army Medical Library, to be a monumental building. Since all of the squares on Constitution Avenue west of Seventeenth Street are occupied with monumental buildings, the Commission welcomed the new sites on East Capitol Street that can be made available ultimately for such buildings.

The Fifteenth Report of the Commission of Fine Arts, for the period from July 1, 1944, to June 30, 1948, contains in particular a Report on War Memorials to commemorate World War II, remodeling the United States Senate and House of Representatives Chambers, and calls attention also to the Sesquicentennial Celebration of the Establishment of the Seat of the Federal Government in the District of Columbia, offering as well suggestions for the Celebration in 1950. The Commission cooperate closely with the National Capital Sesquicentennial Commission, of which the President of the United States is chairman. It brings to fulfillment a century and a half of history in the development of our National Capital, a work that has not been completed, but one which the Commission of Fine Arts have taken an active and constructive part during these past forty years.

The following is a list of the membership of the Commission:

MEMBERS OF THE COMMISSION OF FINE ARTS AND THEIR YEARS OF SERVICE

Architects

Daniel H. Burnham (1910-12)
 Chairman 1910-12
 Thomas Hastings (1910-17)
 Cass Gilbert (1910-16)
 Peirce Anderson (1912-16)
 Charles A. Platt (1916-21)
 William Mitchell Kendall (1916-21)
 John Russell Pope (1917-22)
 Louis Ayres (1921-25)
 Henry Bacon (1921-24)
 Milton B. Medary, Jr. (1922-27)
 William Adams Delano (1924-28)
 Abram Garfield (1925-30)
 Benjamin W. Morris (1927-31)
 John W. Cross (1928-33)
 John L. Mauran (1930-33)
 Egerton Swartwout (1931-36)
 John Mead Howells (1933-37)
 Charles A. Coolidge (1933-36)
 Charles L. Borie, Jr. (1936-40)
 Henry R. Shepley (1936-40)
 William F. Lamb (1937-45)
 Paul P. Cret (1940-45)
 John A. Holabird (1940-45)
 William T. Aldrich (1945-)
 L. Andrew Reinhard (1945-)
 Frederick V. Murphy (1945-)

Sculptors

Daniel Chester French (1910-15)
 Chairman 1912-15
 Herbert Adams (1915-20)
 James E. Fraser (1920-25)
 Lorado Taft (1925-29)
 Adolph A. Weinman (1929-33)
 Lee Lawrie (1933-37) (1945-)
 Paulanship (1937-41)
 Ralph Stackpole (1941-45)

Painters

Francis D. Millet (1910-12)
 Edwin H. Blashfield (1912-16)
 J. Alden Weir (1916-19)
 William Sergeant Kendall (1920-21)
 H. Siddons Mowbray (1921-28)
 Ezra Winter (1928-33)
 Eugene F. Savage (1933-41)
 Henry Varnum Poor (1941-45)
 Maurice Sterne (1945-)

Landscape Architects

Frederic Law Olmsted (1910-18)
 James L. Greenleaf (1918-27)
 Ferruccio Vitale (1927-32)
 Gilmore D. Clarke (1932-)
 Chairman 1937-

Lay Members

Charles Moore (1910-40)
 Chairman 1915-37

Edward Bruce (1940-43)
 David E. Finley (1943-)

Total number of members, 50.

H. P. CAEMMERER,

Secretary.

